



International Journal of Advance Studies and Growth Evaluation

The Fellowship of the Ring: Alternate Reality and Power of Myth

*1 Ruby Goldaa Jenifer J

*1 Student, Department of English, G. Venkataswamy Naidu College Affiliated to Manonmaniam Sundaranar University, Tamil Nadu, India.

Article Info.

E-ISSN: 2583-6528

Impact Factor (SJIF): 5.231

Available online:

www.alladvancejournal.com

Received: 05/Sep/2023

Accepted: 04/Oct/2023

*Corresponding Author

Ruby Goldaa Jenifer J

Student, Department of English, G. Venkataswamy Naidu College Affiliated to Manonmaniam Sundaranar University, Tamil Nadu, India.

Abstract

Fantasy is a genre of fiction that contains elements that do not exist in the real world. Fantasy fiction often uses magic and other supernatural elements as a central plot, theme, or setting. This phenomenal universe includes things like magic, mythology, and life from other worlds or universes. Fantasy stories incorporate many elements from fairy tales into this story, such as stories of monsters, fairy tales and magical powers. Myths and legends provide a moral code to live by. And myths deal with the lives of heroes who represent the ideals of society. Mythological stories often deal with important aspects of human and supernatural existence. J.R.R. Tolkien wrote this novel with the combination of myth and alternative reality. The Fellowship of the Ring is made up of individuals from many different cultures, including hobbits, dwarves, elves, and humans. A meek hobbit from the Shire set out with eight companions to destroy the powerful One Ring and save Middle Earth from the Dark Lord Sauron. The Fellowship to the Ring follows unlikely hero Frodo Baggins on his quest to destroy the One Ring of Supreme Power before the evil Sauron can take the weapon. Tolkien makes sense that The Fellowship of the Ring is the beginning of a legend that will one day celebrate itself in a shared history and legend across cultures.

Keywords: Myth, Power, Supernatural elements, Alternative reality, Magic.

Introduction

The Power of Myth

The sense of temporality and lost glory that permeates The Fellowship of the Ring goes in part to the territory in which Tolkien is attacking. He wrote the novel as a fairy tale, a legendary convention that tells of a past more glorious than the present. This sense of loss is certainly present in the Greek myths, for example, or in the Homeric epics that draw on these myths-both of which tell of a world in which humans and gods mix at random about, a non-existent world. Tolkien's own work is something between myth and fiction, which is simply between the past evoked in the song only and the reader's every day present. This sense of antiquity is always present, bringing it to life in music, poetry, and sculptures. As Tolkien repeatedly points out-be it Elves or Numenoreans or Dwarves-characters are defined by the story they tell. In some cases, like Aragorn for example, this myth explains not only where a character comes from, but also where he is going.

Tolkien infuses his epic fiction with references to mythical characters and events to provide historical context for readers, which simultaneously adds depth to the world he creates. A

number of these stories the same goes on in conversation. For example, Gandalf's account of the legendary ring of power given to Frodo, the ancient battle of the Last Covenant and Gollum's origin as Smeagol provided the chapter for Frodo in the saga of the ring. Many songs also tell the story of the past of Tolkien's universe. For example, Aragorn sings Beren Luthien to the hobbits by the fireplace at Weather top. It tells the story of the meeting and courtship of Beren and Luthien Tinuviel, and mentions past characters and events. A song like this weaves a vision that gives the characters (and readers) insight into a bygone era. This storytelling in dialogue and music demonstrates the power of myth, legend, and myth to underpin a story and expand its world.

"The music and singing round them seemed to falter, and a silence fell. Bilbo looked quickly at Frodo's face and passed his hand across his eyes. "I understand now," he said. "Put it away! I am sorry: sorry you have come in for this burden: sorry about everything." (2.1.127-8)

Songs about the past also relate directly to the present context of the story, suggesting that history repeats itself. Songs that

refer directly to mythical events from years gone by also tell the story of the characters' present circumstances. A good example of this parallel is when Gimli sings Durin's song as he leaves Moria with the Company of the Ring. The song describes the glorious reign of the dwarf king Durin before the fall of the Khazad-dum kingdom; It occultly coincides with the decay of the present Third Age, most prominently characterized by the destruction of vampires. So the song is a way of expressing the idea that history is cyclical. Moreover, the preservation of history and mythology can determine the future. For example, The Riddle of Strider appears twice in The Fellowship of the Ring.

Written by Bilbo decades ago, it is based on a prophecy that has been associated with Aragorn's family for generations. It speaks true to Aragorn's heritage, for while he appears to be just a tramp, he is actually Isildur's heir. The riddle predicts that he will remake the ancient blade Narsil and take the thrones of Gondor and Arnor. It isn't until later books in The Lord of the Rings series that these predictions prove true, but the Fellowship soon discovers that there is more to Strider than meets the eye. Thus, in addition to studying the past, looking to the future is important-history can guide individuals towards a certain destiny.

Tolkien thus emphasizes the importance of preserving history and interpreting myth in life. By foregrounding the histories of the characters in his story, he creates interstitial stories that add depth to the world of Middle Earth. Directly connected historical circumstances also emphasize the continuity of the world and suggest that major patterns of events rise and fall repeatedly over time. In addition, history can have great consequences in shaping future events. Overall, Tolkien has made sense of The Fellowship of the Ring as the beginning of a tale that itself will one day be celebrated in the shared history and mythology of different cultures.

The characters walk around with their pasts and knowledge, and they can barely talk without mentioning this knowledge. The twist that Tolkien adds is that this "myth" turns out to be true despite both conventional metaphorical overtones and simple symbolism-at least in his world. In the novel, this sense of reality also powers even the mundane events of Middle Earth.

The Alternative Reality

Tolkien's myth portrays Middle Earth as a prehuman world. J.R.R. Tolkien wrote, "The Lord of the Rings is certainly an essentially religious and Catholic work; he was not aware of that at first, but consciously in transition," and since Tolkien was Catholic, he felt it was inappropriate that he creates a completely transformative reality. By design, The Lord of the Rings is not a Christian allegory but a contrived mythology of Christian and Catholic truths. So he created a world that did not respect his faith as a Catholic and a human being.

Middle Earth is indeed a mythical realm that holds much truth for those willing to travel to explore it. At the center of the story is a power ring created long ago by the evil Sauron. The power of the ring is so great that it can destroy anyone who tries to use it. Hobbits, elves, dwarves, and the people of Middle-earth and the people of the realm are the most vulnerable to the power of the Ring, even if the Ring tempts one to want to do good.

The Fellowship of the ring is a story of lust for power, tempting everyone. Isildur, Gollum, Nazgul, Boromir, and Saruman are all characters who fall victim to the test of power offered by Sauron. Characters like Isildur and Boromir have a positive attitude toward power but have nevertheless been

corrupted by it. The goodness of characters like Aragorn and Faramir is epitomized by their refusal to take the Ring. The ring itself symbolizes Christ's third temptation of Satan. "If you will worship me, I will give you authority over everything you see". All the other rings, with the exception of the vampire ring, relate to this concept, and one ring still renders its wearer nearly helpless in its corruption.

The evil in the story is in Sauron, the Dark Lord, whose evil influence is felt throughout Middle Earth. Sauron's lust for power and control drives his relentless pursuit of the one ring, the ultimate symbol of evil. This quest pits the forces of good against the forces of evil, as individuals and races align themselves to oppose the tyranny of Sauron the Fellowship itself embodies the collective effort to thwart evil. With representatives of various races, including Hobbits, Men, Elves, and Dwarfs, the Fellowship unite to destroy the Ring and defeat Sauron.

Gandalf is the indicative of the prophet, revealing hidden knowledge, performing miracles, teaching others the way. Evoking the saving death and resurrection of Christ, Gandalf fights the powers of Hell to save his friends, sacrificing himself and descending to the lower regions, before being triumphantly reborn in power and glory largely as Gandalf. Like Frodo, Gandalf's migration from Middle Earth ends with his final journey west across the sea.

For Tolkien, myth is true because it is part of our God-made imagination, and because it gives us "such pleasure [that] we taste the essence of truth." For Tolkien, the story of Jesus Christ is "a true myth." He intended his story to be a tale of prehistoric events.

Conclusion

Tolkien uses this introduction to build a sense of historical rhythm that grounds the novel's phenomenal elements in plausible logic, and introduces some of the important details of his earlier book. Detailed maps, and the literary tradition of editing and interpreting the historical past help the reader to suspend disbelief and accept unfamiliar parts of the story. Notably, the description of hobbits more surprising their short stature, hairy legs and comparisons to elves and dwarves. "The hobbits have never really studied magic, and their invisibility is purely due to professional skills".

Tolkien's narrative focuses on a presence that is overarching and powerful with a specific plan for the creatures of Middle Earth. The various members of the Fellowship of the Ring all come together at random, having been dragged from their homes to Rivendell for various reasons at the same time. Tolkien also maintains the power of free will throughout the story, as opposed to the very notion of fate. Gandalf stands firmly for the free will of all creatures. Through Gandalf, Tolkien gives his wish the ability to reach its inner power beyond fate. The idea of foreshadowing complicates the conflict between fate and free will in the novel. People with the abilities of divination, prophecy, and vision are able to arm themselves and their allies with insights and knowledge that can work in the power games of Middle Earth.

Fellowship of the Ring is a classic tale of good and evil. It explores themes of teamwork, friendship, sacrifice, the destructive influence of power, and the ultimate triumph of light over darkness. This book is also a World War allegory, with the rings representing atomic bombs that, if in the wrong hands, could destroy the world. Tolkien's own experiences of war and his Catholic faith greatly influence the book's themes and characters.

References

1. Tolkien, John Ronald Reuel. *The Fellowship of the Ring: Being the First Part of the Lord of the Rings*, 1981.
2. Chude Michael. "The Fellowship of the Ring Themes and Analysis." *Book Analysis*, 2023.
3. Gilligan, Kathleen E. "Temptation and the Ring in JRR.
4. Tolkien; S & Quot; the Fellowship of the Ring & Quot;" *Inquiries Journal*, 2011.
5. Mambrol, Nasrullah. "Analysis of the Lord of the Rings: The Fellowship of the Ring." *Literary Theory and Criticism*, 2021.
6. Rayscherrer. "Lord of the Rings: The Fellowship of the Ring." *Raymondusrex*, 2021.